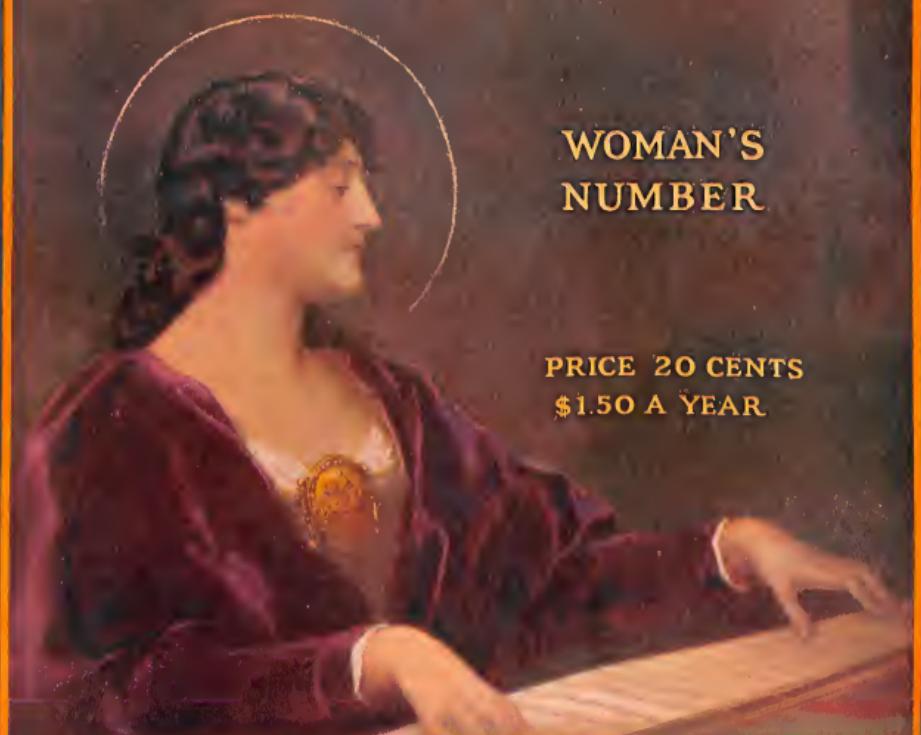


THE ETUDE

PRESSER'S MUSICAL MAGAZINE

NOVEMBER - 1918



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The Muses

Programs of Works by Women Composers from Contemporary American Publishers

In order to make the Woman's Issue of *THE ETUDE* as comprehensive as possible, we have invited a number of leading American publishers to submit programs of the works of their best-known women composers. Owing to war-time delays this list is not as complete as we had hoped to make it, but we feel that these are of interest and importance to many enthusiastic club leaders who want material for Woman's Club Programs.

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 6. MUSICAL SKETCH—*Cupid's Command*, *G. Marshal-Lippa*
 7. ORGAN SELECTION—*Repose*, *Charles H. Cowell*
 8. CUSTODIAL SONG—*At Close of Day*, *Gertrude Ross*
 9. FOUR-PART SONG FOR MIXED VOICES—*Good Bye, Sweet Day*, *Alie Yonath*

PROGRAM 2
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 2. VIOLIN AND PIANO—*Tarantella*, *Morte Kusman*
 3. SOPRANO SONG—*Simplicity of Love*, *Pay Foster*
 4. PIANO SOLO (a) *Nocturne*, *Esther Gronow*
 (b) *From Mountain Sketches*, *John W. H. Smith*
 5. CONTRALTO SONG—*a) Love-Lay*, *Indited by the Minstrel*
 (b) *Full Color in the Mountain*

Selections from the Art Songs of Japan, *Gertrude Ross*
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 15. MINIATURE WALTZ—*Blow, Breeze, Brown Eyes*
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 17. MINIATURE WALTZ—*Little Yellow Dog*
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 (Adagio-Waltz)
 THOMAS, MABEL MADISON—*Harlequin* (2d)
 (Tableaux) (2d)

(Continued on Page 694)

Famous Musical Women of the Past

By ARTHUR ELSON



The casual reader imagines that women in ancient times were wholly wrapped up in household affairs—the "Kinder, Kiche, und Kirche" that some unprogressive Germans have prescribed for the fair sex in modern days. It is true, that the average wife of the Greek or Roman epoch was kept at home pretty regularly, but even in that early period there were some who stood for women's rights and an emancipated femininity. The profession of music offered them publicity, even then.

Perhaps the earliest women musicians were to be found in ancient Egypt. Among other picture reliefs of that historic country, there is a set of drawings (or is it chisellings?) showing the daily life of a musical conservatory that flourished in the reign of Amenophis IV. Many girls are depicted, with instruments and furnishings. In one of them a teacher is portrayed as listening to the singing of a young girl, accompanied with a harp played by another girl. Another room shows class instruction. In still another, two girls are dancing to instrumental music. The institution contained also lunch rooms and hairdressing parlors, which gave it quite a modern effect. Most of the girl students became participants in the temple services of the time; but some of them entered the secular field, and appeared at court.

The old Hebrew music was undoubtedly a copy of Egyptian models at first; but it soon grew into something original. There were bridal songs, vintage songs, and mourning songs, the shrill voices of the women in the last-named class being a prototype of the famous voices of the klezmer and gypsy women. Still another sort of Jewish song was sung in celebration of victories. The Song of Moses and Miriam (Exodus XV) and the Song of Deborah and Barabbas (Judges V) are conspicuous examples. These songs formed part of public festivals of rejoicing. The Jews were fond of the lute, not forgetting a due amount of sarcasm at the enemy's expense; the others would join in certain verses, making a chorale effect; the dancing women would participate with timbrels, or tambourines; while the onlookers would clap their hands, much as the negroes used to do in the old plantation meetings. There was also a set of bridal lyrics, while the look of *Lamentations* echoes the dirge style. The fifth chapter of Isaiah begins in the cheerful vintage style, but changes suddenly to a mourning song, making a most artistic contrast.

In ancient Greece, the term music included both poetry and accompaniment, which formed an artistic unit. Even the narratives of Homer, composed before the year 1,000 B. C., were sung with a minstrel-accompaniment on the harp.

Sappho's Romantic Career

Most famous among the musical women of Greece was Sappho. Her career seems all the more wonderful because in her time (about 600 B. C.) the Greek wives were kept closely at home. She conformed to strict convention by teaching her sons and instructing her daughters in domestic duties. Few of her poems remain to us, the best being a strong ode to Aphrodite, in which she had been compelled to sing on their day; for when a son became one of her lyrics, he expressed the wish that he might not die before having time to learn such a beautiful song. A pioneer among poetesses, she departed still more from



THE DREAM OF ST. CECILIA.

merely metaphorical, and referred to any death accompanied by trouble or disappointment. These writers assert, with some show of reason, that Sappho had this phrase applied to her, but did not come near the rock in reality.

Myrtis, Corinna, Aspasia

Two later poetesses who deserve mention were Myrtis and Corinna, both of whom instructed Pindar and competed with him. The latter once offered to beautify Pindar's early work by mythological allusions. The pupil, nettled by this, produced a poem of six stanzas, which contained references to every episode of the Trojan mythology. Corinna corrected this excess of zeal by remarking: "Poetry must sow seed by the hand, not by the bagful."

In later days, music became the pursuit of courtesans. That such women might win high position was shown by Aspasia, who lived at the court of Pericles, and charmed him by her high mental qualities as well as by her personal beauty. Another very famous courtesan was the blind player, who when he was beautiful enough to have a temple dedicated to her as Venus Lavinia, had of great mental cultivation.

Aspasia borrowed its music largely from Greece, and originated very little. The Romans, in fact, were so won over by the beauty of her voice that a lady who refused a knight's love was ordered to give back

unmusical that they did not know that notation could repeat itself for higher octaves; and they kept right along down the alphabet. As in Greece, female slaves did a large part of the performing, and probably much of the composing or improvising. The public music of Rome consisted of rather monotonous flute playing, or rather blatant work for the trumpets; but the private concerts were probably much better, and Apuleius speaks very highly of a combination of voices, flutes, and kitharas.

Saint Cecilia

It was a Roman lady, however, who became the patron saint of music. The story of Cecilia has come down to us with somewhat varying details; but it is certain that she was of high position. She was forced into an unwilling marriage with Valerian, a pagan. Having previously embraced Christianity herself, she succeeded in converting her husband and his brother. All of them were martyred because of their faith. One account places this occurrence under a prefect named Almachus, but no such name appears in history. The date of this event is not known, but it is placed by some at 180, and by others at 230 A. D. Her connection with music was shown only by the passing statement that she "lifted up her voice in praise of the Lord," but that seems to have been enough to make her the patroness of the tonal art. A well-known painting represents her as playing the organ.

Civilization suffered a setback with the fall of the Roman Empire in A. D. 476. The Franks and Goths, though racially virile, were barbarians when compared with the effete Romans. The ensuing centuries are called the Dark Ages, and learning was kept alive chiefly in the monasteries. Musically, the one bright episode of this period came with the advent of the Gregorian chant, which was created by men who congealed and baptized most of the races of western Europe, was very fond of music. He not only kept the Gregorian compositions to a high standard, but collected folk-songs as well. He often had his courtiers sing, directing their chorus with a large staff, and sometimes treating the laggards to unexpected blows with the precursor of the baton. The musical women of the time are represented by his accomplished daughters.

With the rise of the Troubadours, woman received all the exaggerated homage that knightly chivalry could offer. This sometimes took rather fantastic forms, as when Pierre Vidal, in love with a lady named Louve, or she-wolf, called himself Loup, or he-wolf, and let himself be carried about in a cage. The troubadours, however, were fond of the lute, not forgetting a due amount of sarcasm at the enemy's expense; the others would join in certain verses, making a chorale effect; the dancing women would participate with timbrels, or tambourines; while the onlookers would clap their hands, much as the negroes used to do in the old plantation meetings. There was also a set of bridal lyrics, while the look of *Lamentations* echoes the dirge style. The fifth chapter of Isaiah begins in the cheerful vintage style, but changes suddenly to a mourning song, making a most artistic contrast.

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Women Troubadours

his presents. Sometimes the decrees were made in an amusing spirit of mischief; and a young lady, who had given him a diamond ring, when he visited her, was forced to keep her promise when both grew up, and the youth returned from foreign parts as an accredited knight. Sometimes the decisions were an absurd example of hair splitting, as when it was debated that true love could not exist between married people, because marriage implied compulsion, and love was not to be subject to discipline.

Eleazar was a person of many adventurous tastes. When a wife of Louis XVII, in her earlier days, she insisted on accompanying him to the Crusades. But she went rather for the sake of novelty than because of wifely devotion. She assembled a number of kindred spirits, and all equipped themselves with the most fetching combinations that armors and ladies can put together. Eleazar, however, then put themselves at the head of the army. She chose the route for scenic beauty rather than for safety, and sometimes brought the army into great danger. She varied the monotony by several love episodes, and even carried on a flirtation with a young Emir in the forces of the Sultan Nourreddin.

Jongleurs and Gleé Maidens

When the Troubadours disappeared, their followers, the Jongleurs, kept popular music alive. They became wandering minstrels, and entertained with tricks as well as songs, giving rise to the modern word Juggler. There were women among the Jongleurs, and in England these women were known as Gleé Maidens. They led a picturesque existence, traveling from place to place, and often exacting payment at a set day or night. There were gleé maidens of high position and ability also; and we may read that William the Conqueror gave an estate to his Jongleur Adeline. Still more famous was Marie de France, Jongleur of William Longsword. Her valuable Arthurian Romances are now preserved in the British Museum. But after the downfall of the Troubadours, all the wandering musicians were classed as rogues and vagabonds.

Early Women Composers

With the development of contrapuntal music, women composers of higher position began to appear. In the sixteenth century, they were to be found in many countries. In France, Cécile (daughter of the operatic pioneer), Comtessa Calefari, Caterina Asandria, and several others, who composed motets, madrigals, and several others. France boasted of Clementine de Bourges, a really gifted composer. The unfortunate Mary, Queen of Scots, showed the influence of French models in some of her songs, which were successful in their day. Madelika Baroni was a German composer, and so on. Another remarkably gifted woman was Bernada de Lacerda, of Portugal, to whom Philip II wished to entrust the education of his children.

From that time to the present, the list of women composers is fairly continuous. The changes from counterpoint to the harmonic style led to a decline in their popularity, and their ambitions. Francesca Caccini and others in Italy composed operas as well as madrigals. France, too, soon became a home of opera; and Elizabeth Claude de la Guerre won some success in that field, earning the respect of Louis XIV.

Some Distinguished Names

The eighteenth century saw many composers flourishing in nearly all the European countries, from England and France, to Bohemia and Poland. They even numbered royalty among their ranks. Princess Anna Amalia, sister of Frederick the Great, composed the sacred cantata, *Der Tod Jesu*; and one of her organ trios is published in a Leipzig collection. Maria Antonia, daughter of Charles VII, composed operas, and others of which have been recently published. Marie Antoinette, the unfortunate victim of the French Revolution, wrote several pretty songs, including *Florian's Song ("Mon Ami")*, besides helping *Florian's Prayer*.

The most interesting figure of the time was undoubtedly Maria Theresa von Paradies. Born at Vienna in 1759, she became totally blind during childhood because of an accident. But she did not give up, however, because of her blindness, and, with the concert of her own talents, she sang the soprano part in *Pergolesi's Stabat Mater*, and accompanied herself on the organ. This brought royal attention and patronage, which resulted in her having the best teachers. She soon became a great pianist, winning remarkable successes because of her expressive powers. Her memory was so phenomenal

that she could play no less than sixty concertos, in addition to an amazing number of solo works. Her compositions, which were of the greatest merit, included the successful fairy opera, *Rinaldo and Alcina*, the melodrama, *Ariadne and Bacchus*, a pastoral operetta, several cantatas, and many piano works. Mozart thought so highly of her that he dedicated a concerto to her.

Another prominent Viennese composer of the same generation was Marianne Martinez, whose singing was highly praised by the historian Burney. She, too, wrote in the large forms, producing *Isacco* and other oratorios, as well as symphonies, overtures, piano concertos, and lesser works.

The line of French operatic composers was continued by Heleïne de Beaufort, and by Lucile Clémentine, daughter of the famous Gretry who followed Mozart. Mlle. Gretry was especially precocious producing *Le Mariage d'Antonio* when only sixteen years old. She met with an untimely death at twenty-four. Emilie Candeille, Mlle. Duval, and Mlle. Kercado were other opera composers of the time.

In Italy, Maria Theresa Agnesi produced some successful operas, and Maria Anna Smetta, a pupil of Tarquinio, wrote several concertos. England was the home of a Mrs. Chazal, who composed an organ concerto and became an orchestral conductor. Among other English women, Maria Parke wrote a piano concerto, Mary Linwood produced the oratorio, *David's First Victory*, Jeanne Marie Guest left some manuscript concertos as well as organ works, and Ann Valentine published *Ten Sonatas for Harpsichord and Flute*. Belgium was represented by the Countess de Lanoy, Bohemia by Veronika Dussew, and Poland by the Countess Grabskowa.

The Nineteenth Century

In the first half of the nineteenth century, England went into a musical decline. The songs of Virginia Gabriel, and of Mrs. Charles Barnard ("Claribel"), showed the prevailing taste, which were extremely tame and lacking in originality and imagination. The songs of Ellen Dickson ("Dulores") were somewhat better, while Charlotte Saint-Dionis, a friend of Mendelssohn, produced larger vocal works, and Ann Shepard Mounsey composed an oratorio, *The Nativity*. Elizabeth Stirling, a famous organ composer, applied for an Oxford degree with an excellent orchestral setting of *Psalm 133*, and was granted it. There are also three excellent *Divertimenti* and *Fugues*. The composer wrote also a number of songs. Her greatest work however, was not her own productions, but her noble efforts to make the public acquainted with her husband's great compositions. He was so little known at that time that, after a court concert, given by her in 1846, someone turned to him and asked, "Are you Mendelssohn?" But her work was gradually recognized, and her greatness was manifested to the world. The union of that woman was artistic as well as domestic, and Liszt summed it up well when he said, "To admire one or the other is to admire both, for though they sang in different tongues, their life music made but one noble harmony."

From the Bottom Up

This has been called the age of opportunity in music. The great number of musicians who from penury in their childhood have jumped to the heights of fame and riches is really astonishing. Recently the writer has met a young Frenchman, who, though a poor boy, was born into Mexican bandits, who added insult to injury by robbing him of the proceeds of his trial. Then followed a series of misfortunes, but he became a teacher in a New York musical school. He said:

"Sometimes I think that my life has been a financial failure when I read of the great sums of money earned by Heifetz, Elman, and others who were poor boys. Again I stop to realize that I am actually earning over twenty-five times as much money every year as my father earned in Odessa. Certainly, it is clear that my life has been a financial failure. I am asked why so many young boys have succeeded while bright American boys often fail. I do not think that the reason is that of talent alone. Some American pupils are wonderfully talented. I actually think that poverty and the horror of poverty has had a great deal to do with it. The little Jewish boy in Odessa sees how his father, mother, and sisters have had to work. Some day he will hold a candle's lamp in his hand in the form of a violin. This boy, if he hangs on to this lamp long enough, the right way he can make wonderful music that will better the world and at the same time bring him the riches so long denied to his ancestors. Do you wonder that he works day and night for success? If American boys could make to work as hard and as long, and if they had some glorious goal, they would have little difficulty in succeeding."

With the exception of *Ugo* produced at first, she had great success.

Hollien boasted of Miles Bros., a good piano composer; while Madeline Graver, also a piano composer, became known in America. Spain produced Isabella Colbran who married Rossini and produced vocal works. Bohemia offered Elise Barth and Augustin Auspitz, the latter dying at an early age. Augustin was the famous violinist, and his son, Baronie-Casals, whose piano works were praised by Schumann. Poland also gave birth to Thekla Baradzarewicz, who produced the notorious *Maido's Prayer*.

In Germany, Emilie Zumsteg, friend of Weber, wrote an overture, but was best known by her songs. Leopoldine Blahetka the famous pianist, composed several works for piano and orchestra. Emilie Mayer came before the public with a concert of her own works, including two symphonies and a concert overture. But the most famous musical woman in Germany before 1850 were Fanny Mendelssohn and Clara Schumann.

Fanny Mendelssohn, sister of the composer, held talents in abeyance for a time, because of her brother's objection to women composers. Some of her works were published under her brother's name on one occasion, at least, this procedure being proper punishment. When Mendelssohn was taken to the Victoria, she praised his song *Italy*, but he had to confess, with much shame, that it was one of his sister's compositions. In 1846 she began to use her own name, publishing piano works, songs and choruses. Her best composition is a posthumous one, given out after her untimely death, in 1847.

Clara Schumann, who was a daughter of Friedrich Wieck, who taught her to play piano so well that she made many youthful successes. When Schumann came along with Wieck, he naturally met Clara also, and his younger sister, Marie. But the young man's interest in Clara was not a case of love at first sight, for he paid much attention to Madame Wieck, a fellow-pupil, and was especially dedicated to Ernestine, and based on the notes A, S (E), C and H (natural). She spelled her native village of Aisch. When the composer did finally turn his attention to her, he met with much parental opposition. Some claim that he composed his *Warren* as a query supposed to ask why there should be such opposition, but this story has no foundation in fact. What Schumann really did was to wait for an opportunity to get a doctor's degree in Jesus and to go before the courts to prove that he could support his fiancée in the style to which she was accustomed. He won his case, and they lived happily ever afterward.

Although Clara Schumann's works are almost entirely for piano, they are of such excellence as to make her a leader among women composers. Her only orchestral composition was a piano concerto which has too much solo work in the first movement. But her piano trio, op. 10, is very good. The piano pieces include *Polka*, *Impression*, *Scherzo*, *Characteristic Pictures*, and *Valses*. There are also three excellent *Divertimenti* and *Fugues*. The composer wrote also a number of songs. Her greatest work however, was not her own productions, but her noble efforts to make the public acquainted with her husband's great compositions. He was so little known at that time that, after a court concert, given by her in 1846, someone turned to him and asked, "Are you Mendelssohn?" But her work was gradually recognized, and her greatness was manifested to the world. The union of that woman was artistic as well as domestic, and Liszt summed it up well when he said, "To admire one or the other is to admire both, for though they sang in different tongues, their life music made but one noble harmony."

THE ETUDE

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What the Life of an Artist Means

Written Expressly for THE ETUDE by the Distinguished American Pianist

OLGA SAMAROFF

(Mrs. Leopold Stokowski)

AMONG the many problems which confront an artist, none is more perplexing than the conflict between the desire for fame and the desire to be left alone, the desire to meet with sympathetic response to his efforts. On the other hand, there have always been artists who, without being really great, have achieved enormous financial success and who have occupied, for a time at least, the place of a public idol. And in the career of every artist, no matter what the general measure of his success may be, there are strange irregularities. It is very difficult for the young artist to reconcile himself to the fact that a success in one country may be followed by a

view of showing the artist the way, or of obtaining wide interest for his work, but in the life of the young artist beginning his career this side of the profession is apt to produce many heartburns.

It would be interesting to know how many of the aspirants for fame would stand the test of complete knowledge of the experiences which, however varied in detail, form an inevitable part of life when one is before the public. How little, for instance, do the uninitiated dream of the amount of intense concentration which is required on the part of the successful artist. One often hears of certain great artists: "They do not have to practice." This is true, to a certain extent, of a few exceptions. Such artists have a degree of natural talent for some special instrument, which enables them to do away with much of the mechanical work which is usually necessary. But even such artists must, at some period of their lives, do an immense amount of musical and intellectual work to give them mastery of a large repertory.

Quite apart from the artist's own work, the demands of public life are innumerable and most exacting. The student who pictures to himself the life of a successful artist as a care-free existence, filled with beauty, luxury, adulation and pleasure is, unfortunately, very far from the truth. He will try to picture to himself a typical day of a successful artist in New York. This is apt to have his headquarters, and the typical day of the same artist on the road. My pictures are mild and drawn from the average, not from the unusual.

Let us assume that our supposed hero is a pianist. He awakens tired from a concert the night before, and a late supper, to which he had to go, much against his will, because of certain personal or professional obligations. The next morning, he has to go to his conservatory of something weighing upon him. What is it? Oh, yes; several important business letters to be written and programs for coming concerts to be made. He telephones for a stenographer, if he has not a regular secretary. She comes and proceeds to impair our hero's digestion of his breakfast by the emotions her spelling of composers' names calls forth.

She then tells our hero that he has to go to his work in the piano lesson he is to give, something new or something he has not looked at for a long time, at his next concert. But, as he sits down at the instrument, he finds himself confronted by a long and illegibly written sonata recently sent him by an unknown composer, who expects a verdict and the manuscript that day. Our hero's first impulse is to throw the sonata in the waste-paper basket and do something else. But he is a good pianist, and he is a conscientious human being. He tells himself for the thousandth time that it is his duty to help the young, etc., so he wades through the work only to find, times out of ten, the most hopeless mediocrities.

He curses. Fate and settled down once more to his own work. After a few minutes, the telephone rings. His manager must speak to him. Something in the arrangement of the Chicago Concert has gone wrong, the manager says. The artist is to play a concerto, but let him play the concerto he wanted to, will he give his services at a charity concert for the benefit of something or other, etc., etc. etc. His tired brain jumps from one thing to another, while in one corner of his subconscious mind the woes of some particularly difficult passage in the work he is trying to practice keep going around and around. If he is lucky he may get a little real work done before going to a luncheon where he is expected to "roast" to the satisfaction of the bon vivants, and give an interesting revelation of his "personality."

Again he may find himself advertised from one end of the country to the other by a press notice which he thought particularly bad, but which, after a successful surgical operation, performed by the manager, was made to look like extravaganzas. Sometimes critical notices are of great value, both from the point

failure in another. That he may become a drawing-card in one city and play to an audience of one, and in another to an audience of a thousand. That he may be asked to play in a waste-paper basket and do something else. That he may be asked to play in a luncheon where he is expected to "roast" to the satisfaction of the bon vivants, and give an interesting revelation of his "personality."

After lunch he may attend to some of the troublesome things which fall to the lot of man in general, such as tailors, dentists, etc., but the artist in question has to go through them, watch in hand, fearing to miss a half-dozen appointments, and never losing an uncomfortable sensation that he ought to be doing something

else when he has time.



else, namely, his own work. As the afternoon progresses he is more than likely to have a sitting for a port in painter or a photographer, who take at least twenty-five poses. Then a newspaper interview, a series of appointments to hear people play and to see composers of new works, to talk to representatives of some reproducing instrument, or to people who want to write a biographical sketch for a magazine, or to interview some of the endless people who want help of various kinds, etc.

In between times the artist struggles with his engagement list, trying to extract the necessary and worth-while things from the bewildering mass of demands made upon him for the future. The evening during the season is sure to bring him either a concert of his own, some entertainment at which he appears in his professional capacity, or a night at some other place.

The reader is not too weary to follow our pianist-hero, one will find him arriving at his destination early in the morning, after a night on the train, which is more exasperating to his overstrained nerves than it would be to a differently constituted man. The artist is too weak to also to snatch some much-needed rest becomes more acute on the road than ever. He arranges with the hotel operator not to call his room at certain hours. He tries desperately to harry himself against the world, but a new army of reporters, young artists, young critics, young women, young men, heads of charitable or educational institutions, etc., awaits him in each place, and sooner or later, for one reason or another, a certain part, at least, of these demands has to be met.

In addition, there are the many small but vital problems of travel, which are inevitable in moving quickly from one place to another. The artist gets lost, trains are晚, pianos are a great way of arriving without their legs, going off to a wrong place altogether, and although the artist is not supposed to look after such things, he is the one to suffer. How often does the unlucky virtuoso arrive in some town five minutes after the concert is supposed to begin! He is cold,



MUSICAL CELEBRITIES SELL LIBERTY BONDS.

In this Woman's issue it is most interesting to present the portraits of three noted musical women engaged in patriotic work with two very distinguished musical husbands. Reading from left to right we have Leopold Stokowski, Conductor of the Philadelphia Orchestra, Anna Gluck, Olga Samanoff (Mrs. Stokowski), Clara Clemens (daughter of Mark Twain), Mrs. Gabrilowitsch, and Ossip Gabrilowitsch, Conductor of the Detroit Symphony Orchestra. The picture was taken at the foot of the Liberty Statue standing on Broad Street, Philadelphia.

hungry, tired and out of sorts. He is hustled into other clothes (if his baggage has turned up properly) and onto the stage, where he is expected to promptly give a short talk of inspiration and take a thunderous or more people with him! As likely as not, the artist at such a moment wishes he had never been born. Then the discouragements in the case of the young artist! He gets an exceptionally good engagement, let us say, with some important orchestra. He prepares feverishly for it. He dreams of a brilliant success and of all that will result from it. He even, if he is very human, enjoys in advance the envy and discomfiture of his enemies. The evening comes. He

always should be a success, but he need not be. He need not be him, but also that he can satisfy, to a large extent at least, his love for music without throwing himself into the maelstrom of the international musical world where "many are called but few are chosen." A sincere musician who develops his own gifts far as he can, finds satisfaction in that whether it be the public or not. If he then teaches and passes on what he has to give—thus upholding or even raising the musical world—then he need not be afraid to rejoice in both usefulness and the possibility of a tranquility and harmony in his private life which is very difficult of attainment for the man in the limelight.

Programs of Works of Women Composers

(Continued from page 690)

PROGRAM MATERIAL SELECTED FROM THE CATALOG OF G. SCHIRMER

EASY GRADE

When the Boot Tips	.....	Theodora Dutton
Rock-a-Bye Baby	.....
The Little Tim Soldier	Piano	Harriet P. Sawyer
On the Tree Tops	.....
The Candy Lion	.....	Mrs. H. H. A. Beach
A Thanksgiving Table	.....
The Guinea-hen's Party	Vocal	Marie Crosby
The John Blackbird	Piano	
Cradle Song	.....	Theodora Dutton
Petite Valse	Violin	Harriet Smith
The Merry-go-round	.....
Grandmother's Story	Piano	Enidie France Bauer
All Aboard the Slumber Train	Vocal	
Playtime for the Young Violinist	.....	Elizabeth Ryff
(A Series of Sixty Pieces)	Violin	
Jack in the Box	.....	N. Louise Wright
Japanese Doll	Piano	Augusta A. Stetson
Woodpecker	Vocal	
Louie's Lullaby	.....

PROGRAM MATERIAL SELECTED FROM THE CATALOG OF THE THEODORE PRESSER CO.

EASY PIECES

1. PIANO (6 hands)—The Trumpet Call	.....	Metrice Leob Evans
2. PIANO SOLO—Dance of the Fairy Queen	.....	L. A. Bugbee
2. PIANO SOLO—Hop o' My Thumb	.....	Lily Strickland
4. PIANO (4 hands)—Dance of the Kneelers	.....	Mrs. E. L. Ashford

THE ETUDE

THE ETUDE

has indigestion or a tired arm from over-practice or he is in a dull mood, / just plainly nervous. There are a thousand and one reasons why a sensitive being can be put out of sorts. He is not at his best and knows it. He is painfully and acutely conscious of having lost, in spite of all his efforts, a great opportunity. Perhaps had or lukewarm notices in the papers the next morning add to his sorrows. Success, however, is not easy, and I doubt whether there is an artist from the public who has not experienced them, and at these times to vindicate those on the other side of the footlights who could go back to quiet, comfortable homes, free from all such mental and emotional turmoil.

It is not an exaggeration to say that the successful artist, during a strenuous concert season, has, during a moment in which he is least conscious of the source of his energy and nervous force, no time into his professional life. From this point of view alone, it is not a thing to be lightly undertaken. It is a life of much self-sacrifice, a life in which not only the pleasure of freedom to follow one's inclinations, but much more vital things, such as the happiness, the health, the physical well-being, are at least, subordinated to the demands of a career. To the artist who possesses in a high degree all the qualifications necessary, nothing would be a deterrent, however much he might and does rebel against the objectionable sides of an artist's life. But to the young student who stands questioningly at the parting of the ways, should he not be told that the demand of his art, but also that he can satisfy, to a large extent at least, his love for music without throwing himself into the maelstrom of the international musical world where "many are called but few are chosen." A sincere musician who develops his own gifts far as he can, finds satisfaction in that whether it be the public or not. If he then teaches and passes on what he has to give—thus upholding or even raising the musical world—then he need not be afraid to rejoice in both usefulness and the possibility of a tranquility and harmony in his private life which is very difficult of attainment for the man in the limelight.

The next great step in the life of the music club was the result of one woman's broad vision and well directed energy. Mrs. Theodore Thomas, at work with her famous husband in preparing a Music Festival for the World's Columbian Exposition, realized that an opportune time had come for calling together the Amateur Musicians of America. The story of her devoted work in carrying out a self-imposed task, the success of her effort, and the subsequent organization of the National Federation of Musical Clubs has often been told; it is even a delight to pay honor to Mrs. Theodore Thomas, our dearly loved Honorary President.

The programs for the Festival, arranged by Theodore Thomas, included an adult and a children's chorus trained by William L. Tomlins, and professional soloists of recognized standing. Mrs. Thomas was the President of the Amateur Musical Club, which at that time was the only musical club in Chicago composed exclusively of women. With the co-operation of this body of women, Mrs. Thomas, since then regarded as the "Mother of the Federation," made an opportunity for the amateur musicians, and took the first steps toward organizing their interests in the hope that from the beginning "might grow a permanent organization which should be the best friend of musical art in America."

Five years later—January 26, 1898—this permanent organization was effected, at a meeting called in Chicago. Again the Amateur Musical Club—Mrs. William S. Warren, President—served as hostess to the delegates coming from various parts of the country. Mrs. Edw. F. Uhl, of Michigan, was elected first President, and one month later—February 28, 1898—the organization was incorporated under the laws of Illinois, and was named the National Federation of Musical Clubs.

"Pioneer Days"

The Charter members were women of influence in musical life, several of whom afterwards served as Presidents of the organization, two of whom are today members of the Board. The Charter defines the purpose of the Federation as follows: "To bring into communication with one another the various musical clubs of the country that they may compare methods of work and become acquainted with each other." When we look back to the pioneer days of 1892—when we consider the women whose devotion so eloquently proved their faith in the value of the work—when we note the first Biennial Convention held in St. Louis in 1899 with a membership of 70 clubs from 11 States—when we compare this with the tenth Biennial Convention held in Birmingham with a membership of 475 clubs from 40 States, we are satisfied that we have kept faith, and that a great work is well begun.

Thus for a quarter of a century the National Federation of Musical Clubs has signalized a widespread effort to unite musical interests in a common enthusiasm throughout the United States.

THE ETUDE

Prepared especially for THE ETUDE Woman's Issue by the President of the National Federation of Musical Clubs

MRS. A. J. OCHESSNER

[Not all of the federated organizations connected with the N. F. M. C. are composed exclusively of women, but the organization of the work and the conduct of its important meetings, conventions, etc., have been such a wonderful testimonial to the great efficiency of American women in the musical field that we have made this review of this great enterprise the leading feature of our Woman's Issue.—The Editor of THE ETUDE.]

Purely an Altruistic Work

As compared with the General Federation of Women's Clubs, we are a specialized organization. We keep close to the text of our Charter and frankly admit that our sole object is to promote the advance of the cause of music in America. As compared with all other organized effort in behalf of the fine arts in this country, the National Federation of Musical Clubs is a purely altruistic organization. We have no paid officers, there is no opportunity for personal exploitation. I believe that it is not claiming too much for our board members to say that each one is actuated only by a genuine desire to promote the value of the



MRS. A. J. OCHESSNER

President of the National Federation of Women's Clubs

work. Not only do they do the work, but in many instances contribute the expense of the office to the organization. Since the first convention in 1899, there has been no interruption to the biennial meeting, each period marking a growth in membership, and an increased opportunity for the development of ideals.

Important Prizes

The fifth convention in Memphis—Mrs. Charles K. Pelsley, President—saw the beginning of a new venture. At this time it was decided to offer prizes for the works of American composers, and a committee was appointed to make the arrangements. Mrs. Wallace was chairman of the committee and had with her Mrs. David Allen Campbell and Mr. Arthur Farwell. At each successive biennial, prizes have been awarded amounting since 1909 to \$16,000. In addition to this, every prize composition has been given a public performance. The judges of the manuscripts are represented in this Department.

The Program Exchange explains itself literally;

inevitably musicians of unquestioned authority, and they give their services gratis to those who cannot afford to pay. The Federation has aroused general interest and we believe it to be a stimulus to creative art in America. The prize winners include: Henry K. Hadley, Arthur Shepherd, George W. Chadwick, Henry Lang, Horatio W. Parker, Maho Daniels, Deems Taylor, Bessie M. Whitley, Anne Oldberg, Helen Faith Rogers, Harvey B. Gau, Fay Foster and Harold Webster, Edith Lobeloff, Fay Foster and Ralph Lyford.

There may be a difference of opinion as to the value or the ethics of prize giving, but if even one composer found in it the encouragement which saved a life, or saved a soul—and there may have been such—the work is worth while and commands respect. (Chairman, Mrs. John R. MacArthur, New York City.)

Young Artist Contest

Another department which has met with much criticism, for the most part, though not altogether, helpful and constructive criticism, is that of the Young Artist Contest (Chairman, Mrs. Louis E. Yager). The few rules which govern the contest demand that the contestants must be entirely American trained; must be between the ages of 12 and 18, and that each of the ages must be prepared to demonstrate a high standard of artistic attainment before audience and unswayable judges.

From the ambitious teacher who wished to exploit the talented child, we learned the necessity of the age limit. From teachers of large experience and well established authority, we have gathered the elements which make for a fair test, both in the choice of acceptable compositions and in the markings. At the Biennial Festival, the district winners are given an appearance, and in each of the departments—piano, violin, and voice—a prize of \$150 will be awarded the national winner. State and district contests are now being heard in preparation for the third national contest for the next biennial meeting in Peterborough, New Hampshire, June, 1919.

The young artist contest, which promises further success which promises further effort; to the American people is given the encouragement that our sons and daughters need not go to foreign countries for musical training—as good as the best is to be had at home.

Three Departments

The work of the Federation is divided into three departments—Education, Philanthropy, and Publicity, each having its own Board of Directors and standing committees. The three Directors, the twelve men of standing committees, together with the ten elected officers, constitute the Board of Managers. Retiring Presidents are given the title of Honorary Vice-president and make up an Advisory Board. The State Presidents form an Auxiliary Board and meet with the Board of Managers annually.

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as many as 100 clubs send a year book or the season's programs to the Chairman, Mrs. A. C. Potter, Oneida, N. Y., and she distributes them in monthly packages to the members. Encouraged by letters of inquiry and appreciation, we know that the committee gives real help.

Under the Library Extension a new committee has been appointed to collect music and musical instruments for the boys in camp; Mrs. Anna Faulkner Oberndorfer is Chairman, and devotes a splendid energy to this war service, which so essentially belongs to the music clubs. "For the period of the War," she writes, "the Club has been renamed 'The Home Front' (Hilda Oberndorfer) whose chief desire is to co-operate with the State Councils of Defense in developing "The Liberty Chorus," a new name for Community Singing. Our Federal Government declares that "Music as a war measure has passed the stage of experiment," Community Music as a great service is now a reality. The "stage of experiment" is over, before we were at war. Miss Anna McDonald is the Chairman of Community Music. Musicians everywhere must rejoice that it is at a time when every resource of our country must be utilized to the highest limit of efficiency "to preserve a Nation," that music is given the high place to which it has ever been entitled.

One Hundred Thousand Strong

The four hundred and seventy-five clubs approximating a hundred thousand members, probably represent

not more than one third of the music clubs in the country. We believe it is not only the privilege but the duty of every music club and individual musician to strive towards a broader accomplishment. Always striving to increase its usefulness in a program of activities, the National Federation of Musical Clubs has a generous vision out-reaching the boundaries of a charter. It is ever ready to serve in National undertakings for the extension of music.

We have never been convinced of the fundamental necessity of music in the life of the Nation. From the earliest instruction to the smallest child in the public school, through the Music Department of our great universities, which eventually must be the home of state orchestras and state choirs, and looking forward to the establishment of a National Conservatory, we have faith in its faculty teachers of international fame, each step in musical education is filled with significance. We do what we do, believing that "Music is, in so far, the only international language," and that a knowledge and understanding of that language makes for better citizenship.

The plans are in the making for the eleventh Biennial Convention, which is to be held at Peterborough. We were influenced by the thought that in these untasted times of warfare a pilgrimage to the shrine of America's greatest composer would inspire a loftier patriotism and a renewed dedication to the highest ideals of the National Federation of Musical Clubs.

Small Hands and Their Extraordinary Possibilities

By Mrs. Noah Brandt

TREATMENT of tiny delicate hands should be similar to that of the undeveloped voice. Both are equally dependent upon the proper placing and also the correct development of the muscles. Chopin had a very small hand. "It was a wonderful sight," said Stephen Heller, "to see Chopin's small hand expand and cover a third of the keyboard. It was like the opening of the mouth of a serpent about to swallow a rabbit which had been caught."

The usual opinion of the professional, as well as of the layman, is that a small hand is very detrimental—in fact, in every way a hindrance to ultimate artistry. Such, however, is a mistaken apprehension, as a small hand with a thumb of fairly good length, a stretch of seven notes from the first to the fifth fingers (the outermost) can, with proper training, easily accomplish many of the feats of dexterity. Of greatest importance is the proper placing, which must be inside on the white keys, close to the black. Avoid drawing the hand in and out of the keyboard, as it is not only useless time and energy wasted, but results in a failure so disastrous as to be utterly disheartening to the one striving for real artistic attainments.

For the deep clinging legato, fingers must be elevated and held firmly to the bottom of the key when the action of the triceps must be held in conjunction with each stroke of the finger. If the arm is completely de-visualized (that is, the hand and arm entirely freed from stiffness) the result will be a large, resonant ringing tone. This can be attained after several weeks of correct manipulation.

The fingers must be entirely rounded, well curved at the top, and held firmly to the bottom of the key by pressure, until the next note is struck. Always keep in mind the complete relaxation of wrist, upper arm and elbow, when pressing the finger.

When the lighter forms of legato are performed remember that the *ff* requires equal arm strength as the *f*, only different amplitude. In the more rapid forms, while the fingers are close to the keys and move with exquisite lightness and equality, the upper arm is continually bearing down, as the impetus comes from the triceps; in fact, the entire piano playing is controlled by these muscles.

Let Sixths Answer Temporally for Octaves

As an octave is an impossibility to a small hand, until development has taken place, the down-up motion of the wrist should be played in sixths. This practice must continue until the hand has developed a stretch of nine notes, as the extra note is required, in order to hold firmly the first and fifth fingers, and also to allow the wrist perfect freedom.

By the increased size of the flexor and extensor muscles, also the unusual development of the upper arm, as well as the muscles on the side of the hand

THE ETUDE

The Technique of Study

By Leonora Sill Ashton

The youngest pupil of any teacher would be able to answer the question, What is technique?

Each one might answer in a different way.

"The power of using the fingers in playing."

"Scales and exercises."

"Quick, sure playing."

There would be a great many kinds of answers, but they would all show that you had in your minds the idea which is so ably expressed in Louis C. Elson's *Music Dictionary*, which defines technique as "the mechanical skill of playing or singing."

This, as you can readily understand, pertains to the purely physical power of the fingers or of the throat in producing sound, without any reference to the imagination of the player which is to give meaning to that sound.

All this is correct, but have you ever stopped to think that the same kind of mechanical skill is needed in the work of the brain as in that of the fingers?

Let us see how this can be.

Have you ever, in your music study, become very much disengaged and downcast over the amount of work you wanted to do?

An Oversupply of Material

You sit down to practice. There are the exercises, the scales and arpeggios, which must all be learned, and proper breathing and touch and hand motion require. When you come to your study, which is as pretty as a little piece itself, if only it were not so hard. And there is the new piece, which you have not even read over, and the old piece to be polished, and the one to be memorized, and those others which you are supposed to keep practicing and playing for people all the time. How can you possibly ever get through this maze of practice?

Now, in forming a fine piano technic you do not begin by throwing both hands on as many keys as those hands will cover and making a terrible discord.

You begin very slowly and surely to strike one key with one finger, the next with another, and so on, until that "mechanical skill" has become second nature to you.

So with the technic of the mind.

You will never accomplish anything worth while if you place your mind upon too many ideas at once.

It is easy for all of you to understand that there will be a blur and discord, just as that made by the hands, if you do this.

Train your mind as you do your fingers—not one at a time—but one principle of music at a time. If fifty seeds are all planted in a small space they will crowd each other out and hide the sun so that many will come up only to die.

One Thought at a Time

Hold one idea in your brain at a time and then the result of your understanding will shine on it, and it must grow.

Let us suppose you give the first half hour of your practice time to exercises, scales and arpeggios—ten minutes to each. In every case banish all thoughts of the others completely from you.

Think only of the exercises when you begin. How your hand is to be placed, when touch you are to use, and if you must use a certain amount of *legato* or *detachement*.

The scales and arpeggios should have the time in time.

You will never gain a good piano technic until you train your fingers to strike quickly and surely the notes you desire, and you will never gain the technic of study till you train yourself to concentrate your mind on one thing at a time.

A Misunderstood Term

Music misapprehension is a music, is brought about by an inexplicable misapprehension of the Italian diminutives, *etc.*, *ino*, etc. In the term Allegro, for instance, many students seem to think that the meaning is quicker than Allegro. The opposite is true—it is slower than Allegro. In the case of Andante there is a still greater confusion. In fact, the balance of opinion, it is said, is in favor of considering Andante as quicker than Andante. This is obviously an Italian meaning, as it signifies less Andante, or less slow than Andante, which signifies slow or moderately slow.

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the band can be grouped as to family relation, similar with orchestral precedent, the better it would be for the ensemble and for control by its director.

Very respectfully,

PAL GIDDINGS
Adjutant General

The Artists' War Service League

Mrs. LEOPOLD STOKOWSKI (Olga Samaroff) always a good friend of THE ETUDE, has just sent us the enclosed announcement of the organization of a new body to align the work of artists a little closer with the war purposes of the allies. Mrs. Stokowski herself accepted the chairmanship for the State of Pennsylvania.

Announcement

1. An organization called the ARTISTS WAR SERVICE LEAGUE, has been formed for the purpose of assisting, as far as its funds permit, those men in the military or naval service of the United States, who belong to artistic or literary professions. The association also proposes to help, as far as possible, the needy dependents of such men, thus inaugurating in this country a similar organization to that which is carried on by the American Friends of Musicians in France, the Aide Association, and other similar organizations.

2. A committee of the world's greatest artists in their respective professions has been formed, to act as a Membership Committee in sending invitations to artists and art lovers to become members of the League. This committee includes:

Rudyard Kipling, representing Literature
Enrico Caruso, representing Music
John Singer Sargent, representing Sculpture

John Drew, representing The Drama

John S. Sargent has been asked to represent Painting, and will doubtless accept, as his distinguished colleagues have done, but as he is at present painting on the battlefield in France, and unable to be reached quickly, it has been decided not to wait for his answer before proceeding with the legal incorporation of the institution.

3. The headquarters of the Artists War Service League will be located at Room 1103, No. 1 West 34th Street, New York. 4. Winslow, Lanier & Co., 26 Cedar Street, New York, are the bankers for the League.

Mr. and Mrs. John G. Giddings, and Mrs. Mina, Clara Clemens Giddings have offered "Stormfield," the home of her father, the late Mark Twain, in Redding, Conn., to be used as a convalescent home for the sick and wounded of the artistic profession. The arrangement or running of this home is one of the first activities of the League. What it will mean to artists and literary men to regain their health in such surroundings is duly expressed in a letter which President Wilson has written to the League, approving the use of her father's house as a convalescent home. The President, after expressing appreciation of Mrs. Giddings' offer, says, among other things:

"There is no doubt that these would be a great deal of inspiration to them, and there would be a great deal of interest in the surroundings in the knowledge of the fact that they were being permitted to enjoy the hospitality of the daughter of Mark Twain, in a house which was once his and bears a name which would suggest to them Captain Stornfield, of whom, of course, most of them would know."

6. There will be three kinds of memberships: Active, \$25 years; Student, \$10 yearly; Associate, \$5 yearly. But the Membership Committee will also solicit friends, who will pay the sum of \$100 on entering the League, which sum will include the first year's active membership (\$25). 7. Subscriptions will be open only to members of the profession represented by the League, and to the general public. 8. Branch committees will be established in many cities for the purpose of raising funds, arranging benefits and placing men who have applied to the League for assistance. 9. Subscriptions and donations sent to artists of the Allied Nations, should any such be in this country, having been wounded or having otherwise lost their health in war service. If these men have dependents, the League, in the name of the wife or wife of the man, will be responsible. It will mean to the men of these professions (who, through their sensitive nature, will suffer, perhaps, even more from the hardships of the war than the men with fixed incomes) a great service to their own people, to whom they have helped to bring the professions they had, or to learn others, if incapacitated, it is certain that these lovers of the arts will not refuse to assist, as far as possible, in making this Artists War Service a success.

Sing "America" On Christmas Morning At Nine O'clock

Last year, what was possibly the greatest continuous chorus the world has ever known, joined in singing "America" at nine o'clock on Christmas morning. When "The Etude" proposed this idea last November, it did its best to make it wholly independent of this paper. It was too big and fine to be claimed by any group in any way.

Fortunately it was taken up by newspapers in all parts of the United States and in England, so that all the people who love the Stars and Stripes knew it, and on Christmas morning at the hour when all American family groups long to be together, they were united by the glorious spirit of song, though the individuals were separated by thousands of miles of land and ocean.

This year the need is even greater. Millions of American men will be away from home. So, on the morning of the Christ Day look to your watches and no matter where you are, in the home, on the seas, in the cantonments, in the hospitals, in the trenches or on the streets, stop for a few moments and join with those nearest you, be they strangers or friends it matters not so long as they are lovers of America, and sing the great world chorus of "America."

The main thing is to spread the tidings. How? It was done last year without a dollar of expense, without a single committee, without any weighty organization, with nothing but the good will of thousands of Americans who wanted it so much that they asked the pastors in their churches to give it out from the pulpit, they asked the editors of their papers to proclaim it, they wrote in every letter that they would be thinking of their friends the world over at nine o'clock on Christmas morning when they all joined in singing "America."

With cities united in the great festival of song, Millions sang. In one Western city a song leader was appointed for each block and the people came out of their houses at nine o'clock to sing the great message to the boys "Over There" that they were singing in remembrance of them, the belfries rang the music to the heavens and America was glad that it was America, and could hold its head high among the nations of the world who love liberty, humanity and right.

How Music Defeated Napoleon

Mus. has the power not only to soothe but to rouse to madness. Napoleon, after his defeat in Russia, is alleged to have declared it was caused by the Russian winter and the Russian army music; the weird and barbaric tunes of "those monstrous Cossack regiments" inciting the Moscovites to those furious attacks in which they wiped out the best regiments of the French army.

"If thou shouldst lay up even a little upon a little, and shouldst do this often, soon would even this become great." This saying of Hesiod (circa 720 B.C.) is as true today as it was 2600 years ago. It applies not alone to money, but to attainment in knowledge, in technique, in repertoire, in reputation and even to one's inner personality and character.

THE ETUDE

500 Lieutenant Bandmasters Needed

Five hundred bandmasters are needed for the American Army during next few months.

Musicians who perform on wind instruments and are otherwise well qualified as bandmasters, should apply at once to the Principal, U. S. Army Music Training School, Governors Island, N. Y. Candidates passing the required physical and musical tests will, after acceptance by the War Department, be commissioned as Lieutenants in the Army. This school is allied with the Institute of Musical Art, of New York. Mr. Clapp is the principal, and Percy Grainger is, we understand, one of the soldier teachers.

Popular Music

By T. L. Rickaby

The teacher who condemns the so-called "popular" music as he calls it, "trashy" or "low-brow," and who speaks of it contemptuously, instead of showing why it possesses no appeal for musicians, makes a mistake. It must not be forgotten that the notes, rests, time and key signatures are identically the same as those used by the greatest composers that ever lived. So that popular music is not so much on a low plane as it is merely rudimentary, being built up on two or three chords. The "Composers" of this class of music know but a few chords and use them all the time. The melodies are not really composed or invented, but are often more or less close copies of each other, which is the chief reason they never last long. A famous educator once said, "I would want your boy to do this (and here the professor, with one thumb to his nose) just as his hands twang-wise and wiggled his spread fingers," teach him something better." So in regard to this "popular" ban of the musician's existence, let the teacher show the rudimentary character of its harmonic construction and the poverty of its melodic invention, at the same time comparing it with music of a higher order. This will be "teaching him something better," and will prove an infinitely better plan than the use of ridicule or contempt. This latter reflects on the judgment and taste of those who use popular music, and is invariably resented, doing harm instead of good. Many people never develop a genuine appreciation of the popular music. The one who is trying to show the superiority of the one over the other, is but tactfully discouraging the use of any except the best. "Teach them something better," to the best of our opportunities and ability, letting the results take care of themselves. They usually do.

Haydn and the Music-Seller

By Alfred J. Lawrence

HAYDN used to relate, with much pleasure, a dispute which he had with a music-seller in London. Amusing himself one morning, after the English fashion, in shopping he inquired of a music-seller if he had any select and beautiful music.

"Certainly," replied the shopman; "I have just printed some sublime music of Haydn's." "Oh! no!" returned Haydn, "I'll have nothing to do with that."

"How, sir, you will have nothing to do with Haydn's music; and pray what fault have you to find with it?" "Oh! plenty; but it is useless talking about it, since it does not suit me; show me some other."

The music-seller, who was a warren Haydnist, replied, "No, sir; I have music, it is true, but not for such as you;" and turned his back upon him.

Haydn, however, was a man of taste, and, upon his acquaintance entered and accepted him by name. The music-seller, still out of humor, turned round at the name, and said to the person who had just entered the shop: "Haydn! Ay, here's a fellow who says he does not like that great man's music." The Englishman laughed; an explanation satisfied the music-seller.

Merry Music

If there ever was a time for merry music it is now. The dirges will come; we cannot prevent them. But let's have all the merry music we can to offset the bitterness of the dirge. Remember the famous line from Rabelais: "One inch of joy surmounts of grief a span, because to laugh is proper to the man."

Mr. RAYMOND HUBBELL, the well-known American composer of many popular successes (including *Poor Butterfly*) is now organizing a huge Army Band like that of Lieutenant J. P. Scouf's famous Naval Reserve Band.

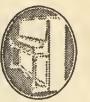
THE ETUDE

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The Teachers' Round Table

Conducted by N. J. COREY

This department is designed to help the teacher upon questions pertaining to "How to Teach," "What to Teach" etc., and not technical problems pertaining to Musical Theory, History, etc., all of which properly belong to the Musical Questions answered department. Full name and address must accompany all inquiries.



finds all sorts of suitable themes, from oriental to religious topics. With ingenuity your pupil may do as well.

A Reader's Letter

We have received the following letter from one of the Round Table readers which open up an interesting question—

"I was interested in the letter of G. P. and the answer in the June issue as it applies to the fact that all my pupils are beginners of twelve or thirteen years of age. I am a teacher of music, and I have no time to teach them. It is the teacher's duty to impress on the pupils remains a mooted question. There is something to be said for those much-criticized teachers who are said to be delinquent along this line. We receive many letters from teachers who are in despair because ignorant parents will not permit them to teach musicianship, or even treat the matter of instruction seriously. The sole desire of such parents is that their children should play in an entertaining manner. Any deviation from this aim is resented. The pupils are often told that they are not good enough, and that they are not good enough for the majority of the pupils in the music classes. The pupils in general musicianship are glowingly advertised as an attraction, have to be made imperative for graduation in order to secure attendance, with the exception of the few with avowed professional aims.

In my own student days I studied piano with some of the most famous names in the country. In every case they taught me to play the piano, taking it for granted that I, as a musical student, was studying the theory and musicianship as well, but seemed to make no information from other sources. With these hours occupied with technique, etudes and interpretation, there was but little time left for the study of theoretical matters. The real function of the piano teacher is to guide and train. He cannot make the study of the musical art all-embracing in the short periods allotted for lessons. The most he can do is to try to stimulate the student to collateral study. I have remarked before in these columns that the student whose knowledge of music is limited to what he hears at his lesson, will know but little about his art. The teacher can assist him in this, but the student must do the work. The teacher can provide the initiative, and stimulate the pupil to make extensive study of all possible allied subjects. In the elementary lessons many explanations along theoretical lines are necessary, as the facts are essential to the child's understanding.

In the better class of music houses there is a good deal of effort made to select music that is appropriate to the student's age and musical ability, and familiar with the wide range of music of all sorts. The scenes change so rapidly that consecutive musical effects are very difficult to maintain. The music which so well accompanies a sun-lit pastoral scene is hardly suitable for the ensuing quick jump to a murderer in an East Side den. It is the vain attempt to force the student to learn the theory and practice of many of the musical efforts. Essays used to be written on the inelastic nature of the old-fashioned medley, but what were they in comparison to the indiscriminately mixed salmagundi to which we are treated in many of the movie houses. Much better to find something that is reasonably suitable and play it through to the end, a favorite number for the Chorus pictures, and something easily good for the *Madame Butterfly* scenes. The most satisfactory music that tries to change with the picture is that performed by someone who is very expert at improvising, although, of course, it is of little value. Some of the more important films have music especially composed for them, but this is out of the range of your pupil.

I agree with P. W., however, that there has been a tendency to underestimate simplicity in regard to key signatures. I have watched an experiment in which the second piece given to a pupil was in the key of G flat, and it was absorbed in the same master-of-course style as would have been the key of C. Other advanced keys are not easily assimilated, and quickly forgotten. This is a subject for consideration among music teachers and composers of elementary pieces. There have been many strange discoveries as the world advanced, and the assumption that beginners can grasp only two or three keys may be found to be untrue. It is true, meanwhile, that most elementary pieces are written in the keys you mention. Here are some second grade pieces in the keys you mention: *Butterfly, Butter Fly, Pendulum, Waggy's Flowers, Engel, The Dream Fairy, Seeboeck, In D, To the Dinner, March, Engelman, Slumber Song, Ferber; Little Drum Major, Engel; Slumber Song, Gurlitt; Homework March, Lindsay; Rondo-Bluette, Armstrong; Betrothal March, Lindsay; Outward Bound, Engelmaul; Royal Hunt, Holzer; Valse Serendip, Holzer; Cossack Song in A flat, Op. 1, Op. 2, Op. 3, Op. 4, Op. 5, Op. 6, Op. 7, Op. 8, Op. 9, Op. 10, Op. 11, Op. 12, Op. 13, Op. 14, Op. 15, Op. 16, Op. 17, Op. 18, Op. 19, Op. 20, Op. 21, Op. 22, Op. 23, Op. 24, Op. 25, Op. 26, Op. 27, Op. 28, Op. 29, Op. 30, Op. 31, Op. 32, Op. 33, Op. 34, Op. 35, Op. 36, Op. 37, Op. 38, Op. 39, Op. 40, Op. 41, Op. 42, Op. 43, Op. 44, Op. 45, Op. 46, Op. 47, Op. 48, Op. 49, Op. 50, Op. 51, Op. 52, Op. 53, Op. 54, Op. 55, Op. 56, Op. 57, Op. 58, Op. 59, Op. 60, Op. 61, Op. 62, Op. 63, Op. 64, Op. 65, Op. 66, Op. 67, Op. 68, Op. 69, Op. 70, Op. 71, Op. 72, Op. 73, 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The Vital Question of Finger Technic

By HARRIETT BROWER

The question of adequate finger technic is indeed a vital one to the pianist who is striving to master his instrument; to the conscientious teacher who wishes to train pupils through methods of study and practice to the beginner who expects to make a correct start in his work.

The question is: Shall we employ well-developed, free-finger action, thereby gaining independence and precision, or shall we use no finger action at all as a result of keeping fingers close to the keys?

One can hardly think there can be two opinions on this question; it seems as though no thinking person could hesitate for an instant in declaring for well-articulated finger action. Yet there are many and varying opinions held on this vital point.

Finger Technic Out of Date?

It is indeed an unfortunate fact that many teachers and virtuoso advocates fingers held close to the keys. They claim that anything approaching a high stroke of the finger is quite out of date; that it should be obsolete, as it is now used by artists and good players. Indeed they challenge any one to bring forward a good reason for using high finger action.

In answer to this, we must say that if by the term "high finger stroke" is meant a greatly exaggerated movement of strained intensity, no one would wish to advocate it. But there is a wide difference between strained conditions and easy, free movements. If we are asked to substitute low finger movements, with fingers held close to the keys for well-developed, free-finger action, then we must say that if well-trained, thoughtful, up-to-date teachers will thoroughly repudiate such a principle. They will disagree because they know from experience that well prepared fingers, accustomed to decided finger action—or finger stroke—will play clearly and effectively. They will also disagree because, in watching famous artists playing pieces which they have observed in frequent use, they note that the fingers are not all playing with fingers close to the keys by any means. Think of Hofmann, Gabrilowitch and hosts of others. Wide-awake teachers are quick to note these facts and profit by them in their teaching and playing. But what of others who fail to make distinction between high, strained finger stroke and finger action combined with relaxed weight? Can we not make plain the necessity of including correct principles? If precision of finger stroke is accepted at the outset, clearness of tone and distinctness of enunciation will be the valued possession of the player. If, on the other hand, fingers are held close to the keys at the beginning of study, there will never be clearness and distinctness till this vital fault is remedied, which will be found a very difficult matter where the wrong thing has gotten the upper hand.

Advice on Observing Repeats

In classical sonatas, the first part of the first or principal movement leads to a "repeat" from the beginning: sometimes even the latter portion, containing the "working-out" and the "prise," was also repeated. At the present day, however, there is sometimes and the repeat always disregarded.

The repeats which occur in the shorter movements, such as minuets or scherzos, are still observed, as formerly, as they are often necessary to a true balance of musical form.

The regular and usual performance of a minuet or scherzo demands a repeat for each and every section of the "Allegro" and also of each and every section of the "Adagio." Then follows a "D. C. Minuet" (or scherzo, as the case may be), and this time the repeats are not to be observed. When not observing repeats, be sure to use the "second ending" not the "first ending" to each strain, when both are provided. Occasional exceptions to this usage are found.

Among the many Excellent Features of the Christmas ETUDE will be a remarkable discussion of modern pianoforte playing, in which Harold Bauer, Rudolph Ganz, Percy Grainger, Ernest Hutcheson, Josef Hofmann, Alberto Jonas, Alexander Lambert and Sigismund Stojowski will participate.

Mr. Richard Epstein, an authority on piano technic, remarked in a recent interview: "The lack of finger discipline in most students is surprising. To my mind the proper raising of the finger is almost more important than the stroke itself. Equally important is the strictly motionless position of the finger in its raised position. The great problem is to develop a commanding technic on the piano based on two apparently contradictory methods—relaxed weight and finger technic. Only in proper combination of both can piano playing be achieved."

The weight of evidence for the principles above stated, i. e., the necessity for finger action as well as for relaxed arm weight, is overwhelming. Illustrations from great artists can be easily gathered by hand, but this is limited. However, there is little chance to quote them. The reader is assured that from personal testimony, taken direct from the artists themselves, I have been able to secure a valuable consensus of opinion in favor of finger stroke, well-developed finger action, decided finger movements, high finger stroke, or by whatever specific term the advocates of low finger stroke call its opposite.

Vital Errors

The advocates of low finger stroke, or fingers held close to keys, contend that a higher, more decided movement of finger will render the tone hard. This need not be the case by any means. A hard tone results from the artist's own fault. If the hand is plumb and yielding, while the finger descends from a reasonable height—an inch and a half descent.

Again, teachers who advocate fingers held close to the keys insist that there is no reason to teach finger action to their pupils, since artists do not use finger action. This is a most fallacious argument.

In the first place, scores of artists, many of them of the first rank, have assured me they were trained in the beginning to use clear decided finger action; also, that they continue to use finger stroke for all their technical study and for the slow careful practice of pieces. They do not throw away such a useful vital principle as finger stroke, for they know full well that the beautiful clearness and decidedness of the passage would not have been possible had the hand been僵化 (stiffened) and kept up to concert pitch by means of just this distinct finger stroke. If those who, after hearing a great artist in recital, have come away believing he has no use for finger action, could just peep into his workroom the next morning, they would then see whether he is using finger action or not. They would see that, instead of holding fingers close to the keys, as he seemed to do in his recital, he is playing with well-raised fingers, indeed with high finger stroke. Would they then be convinced of the truth, or would they still cling to their "close-to-the-keys" theory?

When Shall We Learn Finger Action?

The time to secure these conditions is at the outset of study. The time to learn correct finger action is at the beginning, at the first lesson. Then there are no false notions to combat, the thought is plastic and can be easily guided by right ideas. When clear, distinct finger movements have been established, and the fingers are well raised, the necessary control will enable them to play close to keys with the same clearness they use when the fingers were raised higher. But this control would never have been gained had they begun with fingers close to the keys.

Where they occur in Beethoven's works he is always careful to give explicit directions; thus in the *Allegretto* of the *Moonlight Sonata* the direction is: "La prima parte senza ripetizione" (the first part without repetition). On the other hand, in the *Scherzos* of the Fourth and Seventh Symphonies, when he wishes more than the usual scheme of repetition, he writes it out fully, to avoid possible misunderstanding on the part of the players.

Why did the composers of earlier days make so much larger use of repeats? It is common to answer, this question by alluding to the more leisurely mode of life of our forefathers, and their greater toleration for long-windedness. While there may be some slender substance of truth in this view, it fails to account for the fact that many modern sonatas in performance without repeats are much longer than the longest ones of Haydn and Mozart performed with repeats. It is much more probable that the reason why repeats were

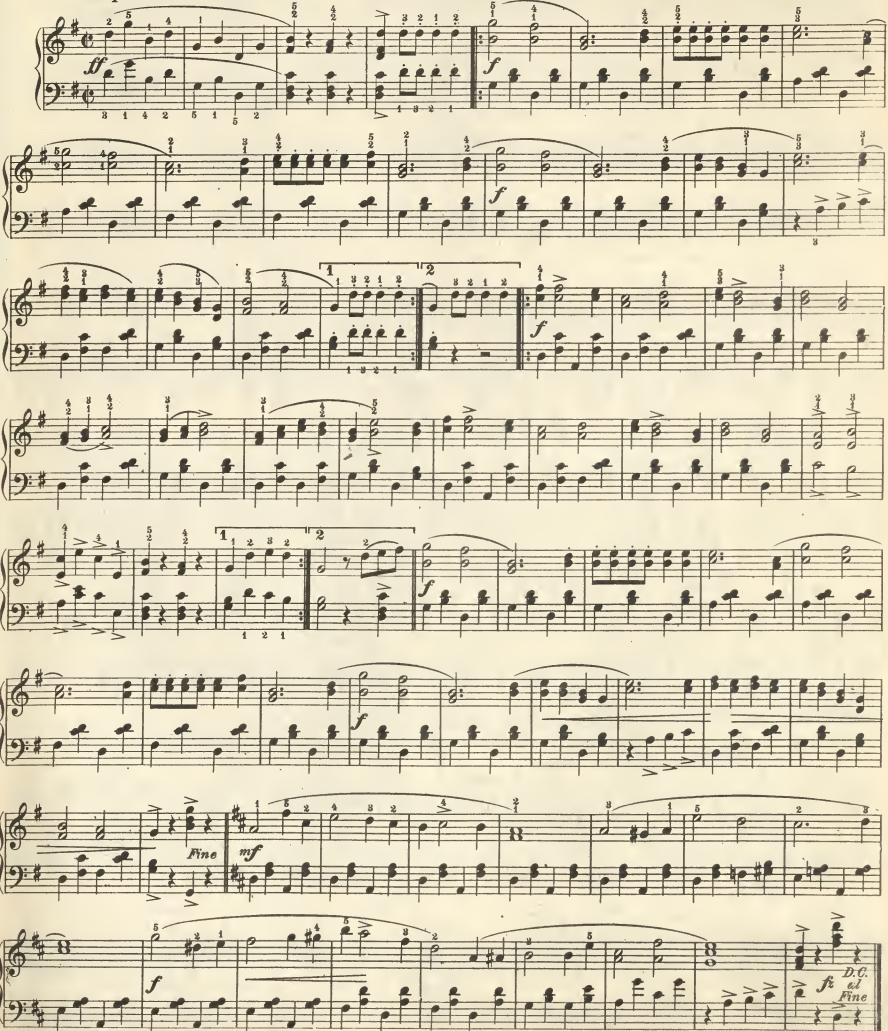


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Allegro ma non troppo M.M. $\frac{12}{8}$ 198

Allegro ma non troppo M.M. = 108

108. 1st time only Last time only

mf leggiero rit. a tempo ff facc. ff

p rit. a tempo ff

f Presto D.O.

rit.

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5 | 4 3 5 4 |

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ON PATROL
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ON PATROL
MARCH

PRIMO

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SECONDO

SCARF DANCE DER SCHÄRPENTANZ Scène de Ballet

C. CHAMINA DE

Page 713

Allegro M.M. $\text{c.} = 54$

PRIMO

Allegro ma non troppo

5 5 5 5

1 2 3 4 5 6 7 8 9 10 11 12

OTESC.

dim.

CRES.

p

8

p delicatamente

cresc.

f

f

dim.

3 4 5 6 7 8 9 10 11 12

dim.

cresc.

f

dim.

8

p

cresc.

f

dim.

8

f

pp

sec.

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8 3 8 4 dim. 1 2 1 2 3 5

3 5 3 2 3 1 3 2 3 1 2 3 5

cresc.

1 3 4 1 2 3 5 1 2 3 4 5 1 2 3 4 5

ff 1 3 2 3 1 2 3 4 5 1 2 3 4 5 1 2 3 4 5

sf ff l.h. 1 2 3 4 5 1 2 3 4 5 1 2 3 4 5

sf l.h. cresc. 1 2 3 4 5 1 2 3 4 5 1 2 3 4 5

poco rit. 1 2 3 4 5 1 2 3 4 5 1 2 3 4 5

a tempo 1 2 3 4 5 1 2 3 4 5 1 2 3 4 5

cresc. 1 2 3 4 5 1 2 3 4 5 1 2 3 4 5

l.h. marcato 1 2 3 4 5 1 2 3 4 5 1 2 3 4 5

THE ETUDE

THE BAND

A lively descriptive piece affording good practice in the *decrecendo*. Grade II $\frac{1}{2}$
Allegro con spirito M.M. = 128

N. LOUISE WRIGHT, Op. 20, No. 1

NOVEMBER 1918 Page 11

THE BAND

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Allegro con spirito M.M. = 128

N. LOUISE WRIGHT, Op. 20, No. 1

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BOAT SONG

A charming inspiration by a very popular writer, Grade III $\frac{1}{2}$

In smooth flowing style M.M. $\frac{5}{8}$ = 54

Ped. sempre

cresc. poco a poco

f

dim.

dim.

cresc.

rit.

atempo

mf

pp

p

mf

poco rit.

Risoluto

f

atempo

cresc.

THE ETUDE

Mrs. E.L. ASHFORD

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THE ETUDE

INTERMEZZO

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Mrs. R.R. FORMAN

THE ETUDE

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Page 719

DRIVING TO THE BLACKSMITH

MARGARET RUTHVEN LANG

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IN THE SWING
VOCAL OR INSTRUMENTAL

A lively little teaching piece which may be either played or sung, or both together. Grade II.

Allegretto M.M. = 126

Sheet music for 'IN THE SWING' (Vocal or Instrumental). The music is in common time (indicated by 'C') and G major (indicated by a sharp symbol). The vocal line is in soprano clef, and the piano accompaniment is in bass clef. The vocal part includes lyrics: 'Hi lee, Hi low, Swing to and fro; Mer-ri-ly, mer-ri-ly, Mer-ri-ly we go.' and 'low, Hi lee, We'll shout with glee; All because, All because, Lit-tle birds we see. Mer-ri-ly we sing, And our voices ring;'. The piano part features a rhythmic pattern of eighth and sixteenth notes. The music is divided into four staves, with the vocal line appearing in the first and third staves.

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THE ETUDE

EFFIE LEVERING

THE ETUDE

Sheet music for 'THE ETUDE' by Effie Levering. The music is in common time (indicated by 'C') and G major (indicated by a sharp symbol). The piano part is in two staves, with the right hand playing a melodic line and the left hand providing harmonic support. The music includes dynamic markings such as 'a tempo', 'rit.', 'mf', 'f', 'mf', 'pp', and 'ff'. The piano part features various techniques like sixteenth-note patterns, eighth-note chords, and grace notes. The music is divided into four staves, with the piano line appearing in the first and third staves.

NOVEMBER 1918

Page 721

HUNGARIAN LOVE SONG

HUSH, HUSH, HUSH.

A charming concert or recital piece, founded upon an old Hungarian melody.

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HELEN WARE

Sheet music for 'HUNGARIAN LOVE SONG' (HUSH, HUSH, HUSH.) by Helen Ware. The music is in common time (indicated by 'C') and G major (indicated by a sharp symbol). The piano part is in two staves, with the right hand playing a melodic line and the left hand providing harmonic support. The piano part includes dynamic markings such as 'con sordino', 'ad lib.', 'cresc.', 'dim.', 'Andante', 'rit.', 'a tempo', 'rit.', 'mp', 'a tempo', 'rit.', 'pp', 'a tempo', 'rit.', 'mp', 'a tempo', 'rit.', 'p', 'rit.', and 'rit.'. The piano part features various techniques like sixteenth-note patterns, eighth-note chords, and grace notes. The music is divided into four staves, with the piano line appearing in the first and third staves.

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Hey but my heart is jol - ly! Hey but my heart, my heart is jol - ly!
 When the frowns come on her face, Sigh-ing is but fol - ly! Smiles will ban-ish
 them a - pace Sigh-ing is but fol - ly! Ah! Ah!
 Sigh-ing is but fol - ly! Spring is a maid with
 eyes of blue, "Hey but my heart is jol - ly!" She will steal the heart of you! "Hey but my heart is jol - ly!"
 Hey but my heart is jol - ly! Hey but my heart, my heart is jol - ly!

A quaint but telling love song, with a flavor of the old English style. A real singer's song.
 Andantino semplice

If I but had a gar-den, I'd send to thee a rose, A
 burst-ing bud and crim - son, The first my gar-den grows. If I but had a gar-den, I'd send thee all that blows.
 I'd send to thee a mes-sage, White, yel - low, red, they blow; It
 is my heart I'd send thee, It matters not the glow; I'd send thee buds and blos-soms, The ve - ry first that grow. If
 I but had a gar-den, I'd send to thee a rose, A burst-ing bud and crim - son, The first my gar-den
 grows. If I but had a gar-den, I'd send thee all that blows.

Caroline Giltinan

A fine recital song, elevated in style and sentiment.

I WILL COME BACK AGAIN

THE ETUDE

KATE VANNAR

Moderato

I won-der at the af-ter-while, When God takes one a-way, Will not the lone-ly soul re-turn is wind, or fog, or spray? Or in the swell-ing buds of Spring, Or on the A-pril rain, I on-ly know to be with thee, I will come back gain, I on-ly know to be with thee, I will come back a-gain! Be-cause God gave the love we share. Per'

THE ETUDE

NOVEMBER 1918

Page 727

haps He'll let me be - A ray of liv-ing sun - light To shine my Dear, on thee, A ray of liv-ing sun - light To shine my Dear, on thee.

WHEN LOVE IS DONE

ELEANORE Mac.LEAN

One of the most effective settings of the familiar verses. Especially good for low voice.

Moderato

The night has a thou-sand eyes, The day but one, Yet the light of the whole world dies When day is done, The mind has a thou-sand eyes The heart but one Yet the light of the whole life dies When love is done.

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PÉDAL

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Ped. Soft 16' & 8'

last time to Coda

piu f

Choice mf rall. molto

Piu lento

Sw. Reed off

rall.

Tremolo p

Gtr. Ch. St. Disp. Melodia off

delicato

mp Gtr. Ch.

legato

poco rall. delicato

mf rall. e dim. 1

rall. molto p

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Natural Memorizing

By Mrs. John Edwin Worrel

The writer once heard a band of natives in Alaska singing their songs to an accompaniment of drums. The songs had melody of a sort, rhythm and words, and everybody was singing, from the oldest squaws to the smallest papoose that was able to walk. They did not get the songs by visualizing a page of printed notes as they have no written language of any kind, but the melodies are handed down by ear, from one generation to another.

The ability to reproduce, from memory, musical sounds and motions is a universal talent, varying only in degree.

Impressions Must be Defined and in Proper Sequence

The brain can retain a melody sequence of sounds, or a succession of complicated harmonies, but it is necessary to give it a clean-cut impression of a complete thought, and not dole out the music in drabs (as some advocate), by learning one measure at a time. For example, should we try to commit the following—*"was, was, jingled, eyes, there, and, bramble, his, torou, he, he, out, our, wife, into, scratched, man, wondrous, a, and, bush, both, a, in,*—word for word, it would be a tremendous task, but if arranged in proper sequence—

*"There was a man in our town
And he was wondrous wise;
He jumped into a bramble-bush
And scratched out both his eyes."*

—it almost carries itself, because its rhythm, rhyme and definite thought sing themselves into the mind with scarcely an effort.

In addition to retaining the sequence of tones, the brain also holds the fingerings and shapes the hand attitudes for playing.

Any musician who has thoroughly memorized a piece, can, by thinking of it or hearing another play it, feel in his hands the impulses to make these fingerings and hand formations. Indeed, the unconscious memory of the fingers may even aid the brain. These three impressions, note-succession, fingering and hand-formations are all received at the same time by the brain, registered and welded together.

Actual Practice

1. Select a piece and play it over several times all the way through, to get a good general idea of the whole, but make no attempt to memorize, as yet.

2. Let us learn by sounds received through the ear, the natural channel.

Teaching a Child of Five Years Her Notes

By Mrs. W. H. Simmons

Could the method now used in many schools, of teaching a child to read before she learns her letters, be applied to reading music?

The writer tried it with her five-year-old daughter and found it successful.

At the first lesson it was explained that the staff was like a ladder, whereby one either climbs step by step, or leaps over steps.

For the first few lessons, I had to tell her what the first note was. This note she used as a "starter" and the other notes were taken by step or by leap from this note, the next note following, the process being simply measure from one note to the next.

If auxiliary notes lie next to the "starter," her fingers unconsciously follow her

eyes and move up the keyboard or down the keyboard, as the notes move up or down the staff. She does not really know at first what note or key she is striking, but understands the progressions.

The bass notes are taught in the same way, the distance to the next note over steps.

After about five months of this method, with fifteen minutes daily practice, the child reads many scale and arpeggio exercises, as well, at least, as one in the second grade. Reading music, too, has become a sort of second nature to her, so that it apparently demands but little conscious effort. Indeed, even conversation going on about her does not seem to distract her attention seriously.

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Care in Selecting a Vocal Teacher

By Nelson A. Chestnut

It is not the intention of the writer of this article to assail or to try to upset the various methods of vocal training in the present day. The chief difficulty at the moment is the undeniable fact that there are many successful singers who have been taught by teachers with widely divergent methods. Yet, it is also an undeniable fact, and a lamentable one, that there are too few successful singers in comparison with the countless numbers of the capable students engaged in the study of voice culture. It is quite possible that those who succeed do so because of natural gifts and in spite of questionable methods. Gifted with native ability and aided by skillful coaching, which often is confused with instruction in voice production, the achievement can be deemed of success and for a while are considered successful singers. Unfortunately, their success is short-lived. This is not entirely due to the fickle public.

Fame often is evanescent but after all is it not a matter of "the survival of the fittest"? The public cannot be blamed; it shows an unwillingness to come to determine. For a time sentiment may play a part in keeping the singer before the public, but sooner or later the inexorable law "the survival of the fittest" will prevail.

It is right here that the greatest problem in the matter presents itself. If the prospective student has the time and inclination to do some "shopping" by having his voice tried by a number of vocal teachers he will probably learn at the end of the day that there are as many ideas and methods of voice production as there are teachers and students. It can be minded that one could say that all have their merits in mind, but that they travel by different roads or methods. He may also believe, and rightly so, that not one of them would mislead him, but, unfortunately, if the person is misdirected, the result is the same whether he is misdirected intentionally or not.

Standardization of the methods of voice production is the natural desire of the student. The prospective student has no real guide in determining which teacher to select. The only proper solution under the circumstances is to engage a teacher who has studied the art of teaching, for no matter how otherwise gifted a teacher may be, he or she, and those who have been taught to teach, certainly there are teachers who have achieved a certain degree of success without this preparation but they only prove the necessity of it for others. But, after all, they are in the minority, just as certain men who, in spite of limited education, attain to prominent stations.

The trained teacher will know best how to present the underlying principles involved in the production of a true tone. He will not confuse or hamper the pupil with unnecessary technical exercises and minus explanations of movements of the

throat and other parts involved in the production of a tone. He knows that the more he succeeds in the pupil as to what takes place in the proper production of a tone, the more will the pupil be concerned with how the tone is produced rather than in the producing of it.

Singing a Natural Function

Fundamentally, singing is one of the most natural things in the world. A well-known singer has truly said of the voice and its use, "It's simplicity is its difficulty." I am not now referring to artistic singing in the highest sense of the term but rather to correct tone production and tone singing, the foundation of the art of singing.

Accompanists and coaches with little or no real knowledge of the correct principles of the fundamentals of correct tone production often are engaged by singers who lack musicianship and interest in power tone. The one who has been grounded in the art of singing, but lacks musicianship, just referred to, the services of a coach should be of great aid. But to the beginner the only proper course to pursue is to seek a teacher who is a trained teacher and is able to do successfully that which he seeks to improve. The services of a teacher should be of great aid.

But the beginner is the one who, in the prime of life, is unable to successfully demonstrate that which he attempts to teach. There surely must be something wrong with the teacher who, in the prime of life or even before that, has either lost his voice or plainly shows that he can do it well.

It is an unsatisfactory answer. It is unreasonable to suppose that such a teacher can be a successful one in the true sense of the term. If his own failure is due to faulty methods, the same methods would produce the same results in other cases. If he claims to have evolved as method which he claims to have evolved as method which he received, it is only fair to expect him to show some satisfactory evidence of the success of the method.

The only safe course, therefore, for the prospective student is to seek intelligently a teacher who understands the voice and who has been trained to teach singing.

Right Concentration

If the singer will concentrate his whole attention on the musical intervals of his song as they follow one another, which, of course, should include the vowel belonging to each tone, he will obtain instantaneously the precise degree of tension in the vocal cords required each month, as set forth by Alexander Melville Bell in his treatise on *Visible Speech*, in my opinion, answerable for the dull ears which we are deplored, because it draws the attention of the pupil to the *longue* instead of the *tone*, thus permitting the auditory nerve, which conveys sound to the brain, to take a rest. The *longue* song, however, is not to be sung so that soon the ear is no longer concerned in the sound of the voice. This briefly stated will account for the startling disclosure of unfitness for artistic singing which it has been my lot to make. While we must feel unceasingly grateful to Dr. Bell for all he has done for deaf mutes and others afflicted with deafness, there exists some little perception of the

The ear is to the singer what the eye is to the painter. It first informs the mind what to desire, and then it prompts the will in action to obtain it.—C. K. R.



difference between one interval and another, and one kind of sound and another, there is at least some foundation to work on and the auditory nerve can, by proper training, be stimulated to act efficiently. It may, perhaps, also be discovered that some slight physical disturbance at the entrance of the eustachian tubes is preventing the perfect connection of the auditory nerve with the brain, which disturbance may be set right by a throat specialist. Here, again, would be a case not to be diagnosed by the ear, but to be sought and the improved physical condition followed up closely with a thorough course of ear-training.

Let me repeat, then, that ear is the one and only efficient means of obtaining from our vocal apparatus musical tones that are beautiful just as the eye of the painter is the one medium through which he must work. As the eye of the painter, in studying his subjects, becomes more keenly and intelligently observant day by day, so does the ear of the singer, by constantly hearing musical intervals and intervals, gain an increased power of analysis. The more the teacher calls the singer's attention to the different subtleties in tone modulation and color, in a purely aesthetic sense, by pointing out the peculiar value of these different tone-intervals both in lyrical and dramatic expression, the further the road to developing a full-fledged artist will be.

Intelligent Pupil's Question

Once a pupil, having the rare habit of doing some thinking on his own account, said to me: "I can understand that the ear receives sound—and even that it can discriminate between a good sound and a bad one just in the same way that in our mouths we taste something not only as bitter or sweet, but having some specific flavor, but I do not see how the ear can influence the tone of the voice before it is produced. The ear cannot conceive sound, can it?" I answered, no, it cannot conceive sound of itself, because it is only a duct communicating with the

"Our Daughter Is Not a Chorus Singer"

By Ralph M. Brown

The attitude of young soloists, and sometimes their parents, toward singing in a chorus choir or the festival choir of their local city, is often a mistake. There is a great deal to learn from chorus or choir singing.

To become familiar with the choral classics such as the *Messiah*, *Elieh*, etc., there is no way but actually participating under the direction of a capable leader. When later in her experience a young singer is called upon to sing the solos of such works, there is no coaching which can be done in a private studio that can in certain respects equal the routine drill of the chorus rehearsal.

The opportunity, too, of hearing famous soloists at rehearsal, the means employed by directors to keep the chorus in rehearsal, and the general working of the wires behind the scenes, so to speak, familiarize the young aspirant with many of the necessary adjuncts to the artist routine; in a manner that sitting in the audience will never disclose.

The same is true of amateur theatricals, and the greatest benefit can be secured from such participation, even if the standard is not always up to the mark desired by director and participants.

brain. It is the brain that both perceives and conceives the sound of the voice transmitted to it by the auditory nerve. Both brain and ear, however, are mutually dependent on each other. The brain cannot prompt you to sing without the cooperation of the ear, nor can the ear prompt you without the cooperation of the brain.

Pupil. "Do you mean me to understand, then, that when I hear a particular sound that I wish to reproduce with my voice, that sound conveys to my brain the exact sound I want?"

Yes—the sound will be conveyed just as you hear it—if you *hear* it imperfectly, *your brain can only conceive* the sound imperfectly, and your vocal organs will *reproduce* it only imperfectly. You see, then, that it is *really the brain that sings*—that plays on your vocal instrument as with mental fingers—compelling thereby all the different parts of your vocal and speech organs to act together harmoniously as do the hammers, dampers and connecting joints of a piano forte when you strike its ivory keys.

Put no Trust in Mechanical Maxims

I hope that I have now given my readers a sufficient reason to be convinced that such directions for the placements of the tongue in forming the different vowels as—High Front, Mid. Front, Low Front, High Middle, Mid. Middle, Low Middle, High Back, Mid. Back, Low Back—are not only useless but harmful to the singer who is forced into the direct application of the formula to the detriment of the tone; that anyone who is dependent on such instructions for correct voice production has not the necessary qualifications for a singer and should therefore be dissuaded from wasting life, energy, time and money on the vain attempt to achieve the impossible; that the ear is the musical conscience of the singer; that like the conscience the ear can be rendered dull, or put to sleep altogether by refusing either to appeal to it or to listen to its appeal.—CLARA KATHLEEN ROGERS.



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hand using clarinet, oboe, or violin d'orchestre; now change about and note how the reed stops cut through the flute tone, but when the flute tone is underneath the reed or pungeant string, the flute will not be louder. (4) Try these again, adding a soft dulciana 8. (4) Try the sixteen-foot stops alone, an octave higher than the normal pitch. (5) Try these again adding a soft 8' stop. (6) Try every stop singly as a solo stop, not at the normal pitch, but at the octave higher, and then at the lower. (7) Be more than in trying every combination that you do not fail to try those combinations that you are morally (though not aurally) sure will not be worth the trouble. (8) "try" or "try" I mean playing for a few measures in chords and as a solo stop will discover new tunings and good combinations. Make a mental note of the effective ones and remember in what sort of passage they sounded well. Nothing is learned in registration without experience.

Fight against "rubber stamp" registration; leave your favorite combinations to the web and your thumb pistons alone for a month, and note the improvement in your coloring. We all fall into amazingly lazy habits; we love the ruts!

In Conclusion

The fundamental principle underlying all registration is this: Do not take the congregation into your confidence! When you make a pause in your playing the congregation knows that you are hunting around for a stop; you are taking the congregation into your confidence. When you change stops in the middle of a phrase instead of at the beginning point the congregation very well aware of the change; you then take the congregation into your confidence.

Registration is a matter of personality or temperament largely; therefore do not hesitate to experiment with the stops of your organ in *private*. It may be a small organ, but you can be assured that there is more in it than you have yet discovered. Your friend from across the way will play a while on your organ and you will hear sounds from it which you

Transposition of Hymn-Tunes

In the ordinary congregation there are so few people who can sing higher than E flat or the most, the organist ought to consider this fact when he plays the hymn-tune. I always play *Jesus the Golden Ewing* a semi-tone lower than written; even then it is high. Le Jeune's lively tune to the same words is quite as effective in congregational use if in G instead of A flat. Henry Hiles' fine tune, St. Leonard, is entirely too high in G; it凤 in F well. Diademata. Elvey's tune to *Crown Him With Many Crowns* is a trifle better a semitone lower, since the general range is high, though the top note is only E. Nica (Holy, Holy, Lord God Almighty) by Dykes, Laudes Dominii (Morning Gilds the Skies) by Barratt, Elvers (Saviour, Again to Thy Dear Name We Raise) by Hopkins, and Eventide (Abide With Me) by Monk, are excellent examples of successful hymn-tune transpositions.

Sometimes, though not often, tunes need to be raised in pitch. I always play *Melita (Eternal Father, Strong to Save)* by Dykes, a semi-tone higher, for the last four measures seem to need something of the kind. Twilight (Now the Day Is O'er) by Barnby, has an exceedingly low soprano, which disposes itself exactly in the weakest part of a woman's voice; this was manifestly done for the sake of the tenor part, which is so high that it is impossible to transpose it one upward even a semi-tone. (H. C. M.)

The way will not be very difficult to find if looked for with the determination to practice, and only can we expect people to listen to and enjoy our preludes and postludes. In this way we get credit for ourselves and for the church with which we are connected. (F. R. C. O.)

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Do Organists Practice?

We will generally realize that it is their duty, which they owe to their church and themselves, to practice not one hour a week, but at least one hour a day? I am not advocating an impossible ideal, for I am very busy with teaching, daily choral services and practice, yet find time to have a good average, even from a day at the organ and far more frequently at the piano. (Oh! that I could give more.)

Again, I always make it a point of selecting my Sunday voluntaries on the Monday before; consequently, during the week am able to work out a good drill for the organ and recitals, which I give frequently. The fact is that organists (and teachers) make rules for their pupils' practice but fail to do so for themselves; and in conclusion let me state that good, old maxims, "where there's a will there's a way."

The way will not be very difficult to find if looked for with the determination to practice, and only can we expect people to listen to and enjoy our preludes and postludes. In this way we get credit for ourselves and for the church with which we are connected. (F. R. C. O.)

Violin Questions Answered

S. T.—There are hundreds of thousands of imitation "Sousa" in the world, and it is very unlikely that you are one. Still, if it is possible, turn up at rare intervals. You will have to pay a high price for an expert.

X. E. D.—The Trust will soon publish an article on "skelton" or "mut" violins. 2. Many left-handed persons play the violin, most of whom are right-handed. Still, in the case the instrument is adapted to the changed condition by exchanging places of the sound post and bridge and the position of the strings. If the instrument is well made, it will have a good working knowledge to learn in this manner.

J. M. S.—From the name you send, it is not very likely that you are a violinist. There was a Nicholas who was a violinist at Geneva in 1720. Possibly you mean Didier Vuillemin, violinist and composer (French, 1707-1823). He made many good violins and was a violin teacher. He was a violin maker of a large number of imitations of his violins on the market, and many may be one of these. It is not possible to do this work without passing on the violin.

J. L.—It is probably useless to commence the repair of your violin at once. Spend at least one hour a day to practice. Two hours would be better, for only a little practice will do. A pupil who does little practice in four hours will do more in one hour than a pupil who does little practice in three to eight hours daily at their work.

C. W. S., J. D. Mc and H. J. C.—Impossible to judge whether a violin is genuine or not. The violin is a violin, and the violinist, or both, might be imitators to the genuine.

G. R.—For cleaning your violin you can use any following mixture: raw linseed oil, 8 parts; oil of turpentine, 2 parts; water, 5 parts. Shake the mixture thoroughly, pour a little on a cloth, and rub violins afterwards with a cloth. If the rosin has been allowed to accumulate on the violin, it is necessary to remove it. The half of the violin, if dried, can be cleaned with a cloth. If the rosin is very hard, it is handy for doing the work. Be careful not to let the rosin get on the hands, as it is thoroughly dry, it should be treated with powder of rosin.

W. S.—It is impossible to form any opinion of your violin without seeing it. 2. If you are not satisfied with your instrument, exchange it for another. If you are not satisfied with the sound post, and change the strings over, so that the sound post is at the 12th, and the tail is bent at a proper distance from the bridge. 3. The length of time it would take to learn to play the violin concentrated on the quality of tone being produced to the violinist, who is not used to the violin, is not possible to say. 4. The violin is admirably adapted to the work of violin training, and is much used for this purpose all over the world. 5. All instruments the violin is the best, and the best violin is the violin. In this case it naturally gives the children the best opportunity to learn to play the violin, next to the human voice itself. Besides this, the violin is the best instrument in the case of any other instrument. It is found in the case of any other instrument, that the violin is the best instrument to play on. 6. The violin would cost you from \$75 to \$100 (regular price) and \$125 to \$150 (second hand). These are retail prices, and you might get them for less, if you are lucky. 7. The violin is not good for you to play on, as it was used exclusively as a violin, in all the best schools, and with surprising results.

M. R.—Not knowing how far advanced you are, I cannot advise you what solo pieces to play. If you are not advanced, go to your teacher in order to get his opinion of your ability. If you are not advanced, take the music you have studied, technical exercises, and pieces, so that he can get an idea of your ability. 2. You will find that you have been studying. You will find that you have been studying, and that you play scales and in your tone production, position, intonation, then in hearing you play solo.

Q. S.—It is very hard to keep neck not on your violin, you must bend the string that the ordinary neck and scroll are preserved and grafted on the neck. 2. You will find that the joints will do this so cleverly that the joints will hardly move, and that the neck will hardly move. 3. You will find that the neck will hardly move, and that the neck will hardly move. 4. You will find that the neck will hardly move, and that the neck will hardly move. 5. You will find that the neck will hardly move, and that the neck will hardly move. 6. You will find that the neck will hardly move, and that the neck will hardly move. 7. You will find that the neck will hardly move, and that the neck will hardly move. 8. You will find that the neck will hardly move, and that the neck will hardly move. 9. You will find that the neck will hardly move, and that the neck will hardly move. 10. You will find that the neck will hardly move, and that the neck will hardly move. 11. 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Publisher's Notes
A Department of Information Regarding
New Educational Musical Works

NEW WORKS.
Advance of Publication Offers—
November, 1918.

	Special Offer
Album of American Composers.....	50
Album of Piano Pieces by Women Composers.....	50
Barbershop Songs, Gee & Spangling.....	35
Bohemian Album for the Piano.....	35
Celebrated Compositions by Famous Composers.....	35
Composers, Violin Methods, Mr. and Mrs. Benjamin.....	40
David Bispham's Album of Songs.....	25
Drum Solo.....	25
Hymn of Praise, Mendelssohn.....	25
L'Art du Clavier, Lade.....	50
New Orchestra Folio, Parts.....	25
New Choral Folio, Piano.....	25
Piano Works' Album.....	25
Pedal Book, Biosse.....	50
Scale and Arpeggio Studies for Violin, Solo and Chorus.....	25
Spelling Album for the Pianoforte.....	25
Trial by Jury, Sullivan.....	30
Tschakowsky Album for the Young.....	30

**30th Annual Holiday Offer
of Musical Gifts**

These Annual Holiday Offers made by Theo. Presser Company are an effort on our part to furnish musical holiday gifts of merit at low prices to our patrons. We do not expect nor do we try to present

anything of value in every case. Our 30th Annual Holiday Offer on the first of November, owing to the delay that there is in all transportation at the present time, and also since there is a difficulty in getting merchandise of every kind, it is by far best to take time by the forelock and do Christmas shopping early.

Another page will be found a large list of such books and musical merchandise as would be suitable for Christmas presents. These books will be exchanged early and the orders be sent to us at the very first opportunity. If cash accompanies the order the packages are prepaid. If the goods are charged to the transportation, we will not be able to do this, but we are very glad to make a change in December instead of in November.

There is one additional point which we desire to impress upon our patrons, that is to say, these offers are limited. We have in every case reduced the regular selling price. As we said above, it is not a profit-making enterprise with us. We desire to offer something to the public, if we reduce the prices on what they give to others that it will be appreciated. Please do not delay this year, all years. Make your selection early and let us have the order.

**Dependable Violin
Strings**

The success of our Erzur violin strings has been most gratifying. These strings are made in America and have proven in every respect equal to those of any in the world. In fact, they are really better, because they are adapted to this climate and are less likely to dry out. Our customers are constantly repeating orders, the best proof that these strings are well worth the money. Foreign strings of this grade in pre-war times were sold for 25 to 35 cents each and even then were not always satisfactory, but now we are selling an equivalent string for 82.50 for a bundle of 30 strings (assorted E, A and D if desired) and giving uniform satisfaction. Violinists now experiencing string troubles should send a trial order for Erzur strings.

**Comprehensive Violin
Method, By Mr. and Mrs.
Frank T. Benjamin**

For the first time in the history of our establishment we are experiencing real difficulty in filling and shipping orders on the day received. We hope our patrons, even though they are in a position created by the war, that they will accept the situation with the best possible grace.

We most sincerely regret any inconvenience or disappointment resulting from delays, and can honestly assure you that we are doing our very best to meet their wants promptly.

**Spalding Album
For the Pianoforte**

The most popular albums that we have in our catalog are those for General Use. Those which we now have in preparation will contain his latest and most popular compositions. They will all be within the range of second grade pieces.

Our special price in advance of publication will be 25 cents a copy, postpaid.

**Christmas Music
and Cantatas**

The attention of choir masters and organists is called to the advisability of securing material for the Christmas services at this time.

We are prepared to render exceptional assistance in selecting appropriate music for the holiday season and our well-known "On Sale" plan will bring you promptly a variety of music suitable to your needs.

For choirs intending to give a choral service we recommend, for the Greatest Gift, "O Come, O Come, Emmanuel" by L. C. Chaffin; "The King Cometh," by R. M. Stults; "The Morning Star," by J. S. Cawelti; and "The Wondrous Light," by C. C. Givard.

For organists in this very difficult and most of them within the capabilities of the average choir.

Our Catalog contains a splendid group of anthems on the Nativity, from the easiest to the difficult grades, so that we can satisfy every want along these lines.

A suggestion as to the number of voices to be used will be given which will enable you to select exactly the right anthems.

We are adding this year two new anthems, by R. M. Stults, "Song of Heaven" (Catalog No. 15500) and "Song of Glory" (Catalog No. 15510). The popularity of former anthems by this composer should create a demand for these two numbers.

The Song of the Angels (Catalog No. 15511) is also a new and excellent anthem by R. S. Morrison.

W. Bierwald has written for us: "In Bethlehem" (Catalog No. 15532) and "O Holy Night" (Catalog No. 15533) which is also new and will appeal to discriminating choir conductors, and F. A. Clark has given us another setting of "Sing of Heaven" (Catalog No. 15535), which is bound to be popular.

For solo singers we are adding to our publications "The Angel's Message," by P. A. Clark (Catalog No. 15532) and "O Holy Night" (Catalog No. 15533) which is also new and will appeal to discriminating choir conductors, and F. A. Clark has given us another setting of "Sing of Heaven" (Catalog No. 15535), which is bound to be popular.

**Tschakowsky Album
for the Young**

Only a few of the world's greatest composers have written well for young players. In the senior rank with Schumann and Mendelssohn, 11th Album for the Young is a delightful and original work, one of the best collections of pieces ever written, well written, well edited and of great charm and character.

Our new edition of this standard work is well prepared in all respects, it has been carefully revised and edited.

The special introductory price in advance of publication is 30 cents per copy, postpaid.

**Album of American
Composers for the Pianoforte**

Represented in our catalog are some of the best and most interesting American composers in our catalog, by G. Noyes, Rockwell; "Song of the Angels," by T. D. Williams; "Festival March," by Chas. R. Mutter, and others of unusual merit.

These reflections lead us naturally to the question of music supplies and the best means of obtaining them promptly and at the lowest possible price.

The cause of Theo. Presser was founded upon the idea of taking care of the immediate and practical wants of music teachers and students. These publications have grown up around these ideas as it were the leaves and branches of a vast tree of musical knowledge. Supplying this material direct to teachers by mail was from the first an essential part of Theo. Presser's plan and this plan has been developed and perfected in such manner as to make music buying by mail a "snap" as far as possible.

As we said above, it is not a profit-making enterprise with us. We desire to offer something to the public, if we reduce the prices on what they give to others that it will be appreciated. Please do not delay this year, all years. Make your selection early and let us have the order.

**Comprehensive Violin
Method, By Mr. and Mrs.
Frank T. Benjamin**

This method for the violin is as near as possible a self-instructor. It is possibly the simplest method ever published for the violin. It is along popular lines and filled with diagrams, illustrations and annotations.

Those that are in search of an elementary method that is practical and interesting will find just what they are looking for.

The special advance price is 40 cents a copy, postpaid.

**Album of Piano Pieces
By Women Composers**

This album comes very timely in connection with this number which is entirely devoted to "Women's Work in Music."

It will contain pieces by representative women composers and will be gotten up in the most approved style. These pieces should be very valuable for women's clubs in making their programs during the coming season.

The volume will be complete and will go to press during the present month.

We will continue our special offer only during the present month up to the time of publication, when the special offer will be withdrawn.

The stimulus given by this number will make a volume of the kind especially valuable to us, and we will have at least one more to be at least one evening during this season devoted exclusively to women composers.

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We will issue a unique little volume containing about 12 pieces, one for each month of the year. Each piece will be given after the appropriate month of the month.

The first issue is called "Diamond" and the little verse accompanying the music runs as follows:

An April child will live for many,

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In the joy of memory and never know

of care or tears.

If he or she will wear a diamond all

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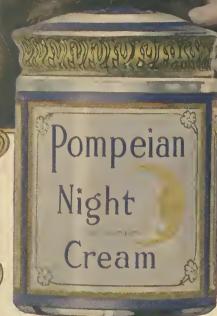
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